FBRS 360/3 1990-91

Textile Printing & Dyeing II
Tuesday 13:30-17:30, VA-415
Office Hours: Monday,
10:00 a.m. - 12:00 noon
or by appointment

Kathryn Lipke, Professor

Textiles occupy a middle ground in the environment. If architecture provides a permanent arena for the human drama, then textiles are signs of changing scenes. They give us clues to the passing panorama; they signal beginnings, endings and the passage of time and they arouse our curiosity and expectation. They are like ourselves; yielding, flexible, transitory, capable of movement and change, they medicate between ourselves and the constructed environment. They can function as mask or message.

DESCRIPTION

An advanced course in surface printing and dyeing with an emphasis on photo and repeat processes as they relate to textiles. Special attention is given to problems such as weight and tension in relief, sculptural form and fabric construction.

COURSE OUTLINE

September 11th	Introduction to course First assignment: Cloth/object transformed
September 18th	Student discussion of first assignment Demonstration: Discharge printing by 460 students and presentation of work done last year
September 25th	Critique: Cloth/object transformed Assignment: Pattern & Process (4 weeks)
October 2nd	Work session - resist printing Assignment: Additive and/or subtractive imagery and/or color
October 9th	Critique of first assignment: Pattern & Process Assignment: Alteration of structure (working with commercially printed cloth)
October 16th	Critique Assignment: Pattern - rhythm & text
October 23rd	Critique Assignment: Photo imagery on cloths

October 30th	Work session Xerox transfers & darkroom demo
November 6th	Work session
November 13th	Critique: Pattern & Process Final assignment fall term

THREE BOXES PROBLEM

Find three boxes each about 12" square. Designate them as "bones", "skin" and "connectors".*

Scrounge/hunt/scavenge and invent materials which could fall into these categories and pack the respective boxes very full of your findings.

These materials should be in a raw state. That is, loosely interpreted, open-ended thoughts which could be used as building materials.

Don't premeditate an object out of these materials.

* connectors are materials which could hold the bones together or the skin together or the skin to the bones.

Your assignment is to build a pattern three dimensionally. Take this literally. You have been collecting the "skin", "bones" and "connectors" for this construction. Use these as your building materials. Consider them akin to the bricks, girders and mortar needed to build an architectural form or the fibers, weave structure and patterns of a textile. You will need to alter your materials in the ways which serve your goals:

- to transform the identity of the materials which you use

- to incorporate the three elements of skin, bones and connectors

- to consider scale, color and repeat in your constructed pattern

Build your object in conjunction with a found object. The found object should have a definite structure of its own: a fence, table, chair, car, etc. Using your found object as a base, build a pattern onto it by super-imposing an armature (bones) and arranging the skin in a pattern which is constructed by the use of repeating elements. Consider line, shape, color, texture, visual impact of this pattern. Consider the idea or concept or context of your found object when building your pattern. You may choose to react to the object on the inside or you may choose to completely override it.

Consider the principles of pattern which we have discussed and viewed. Build your pattern structure with attention to motif, repeat, scale, color, texture and activity. ALTER THE MATERIAL TO FIT THE CONCEPT!!!!

November 20th	Work session (boxes due) Slides
November 27th	Work session
December 4th	Final critique fall term
January 8th	Classes resume spring term Specific assignments to be given as course progresses
February 18-22	Mid-term break
April 9th	Last day of class

METHOD OF INSTRUCTION AND EVALUATION

Students work with a variety of printing and dyeing techniques with special emphasis given to the materials and processes of fabric printing with the desire that the student understand their unique potential, learn to control them and use them to express his/her individuality. The lecture and slide presentations are intended to focus on form and content (the language of cloth). The visual and verbal presentations by each student is to focus on the aesthetic inquiry undertaken in connection with each assignment.

Attendance is essential. Additional workshop time is scheduled for the completion of the programme.

A notebook/sketchbook should be kept.

Six projects will be due fall term plus samples relating to the various techniques. Spring term: Specific problems to be assigned as the term progresses.

Evaluation is based on the following criteria: imagination, technical expertise, successful intergration of concept and materials.

STUDENTS RESPONSIBILITIES

Each student is responsible for his/her own materials except some dyes, pigments, chemicals and tools available in the studio. It is important that students come well prepared for all classes. Absent students must obtain informaion on materials and assignments before the next class. It is expected that students do approximately six hours of studio work between each class. The workshop schedule will be posted.

To prevent health hazards due to the toxic composition of the dyes, students are requested not to eat, drink, or smoke in the studio area. When mixing dyes, a mask, goggles and appropriate working clothing must be worn. It is each student's responsibility to keep the studio clean.

"One should always be curious. Not a passive curiosity dependent upon information received, but an aggressive curiosity that compels one to seek things out and ascertain them for oneself".